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ANCIENT

# GREEK & ROMAN SCULPTURE

AND

# VASES

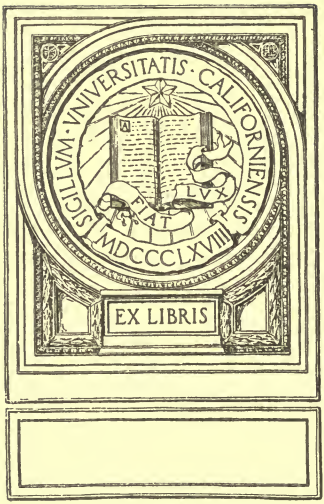
BEING A PORTION OF

## THE HOPE HEIRLOOMS

On MONDAY, JULY 23, 1917

AND FOLLOWING DAY

*ILLUSTRATED CATALOGUE*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Frontispiece

# CATALOGUE

OF

THE CELEBRATED COLLECTION

OF

# GREEK, ROMAN & EGYPTIAN

# SCULPTURE

AND

# ANCIENT GREEK VASES

Being a portion of

## THE HOPE HEIRLOOMS

Removed from Deepdene, Dorking

THE PROPERTY OF

## LORD FRANCIS PELHAM CLINTON HOPE

WHICH

**Will be Sold by Auction by**

## MESSRS. CHRISTIE, MANSON & WOODS

(L. Hannen, W. B. Anderson, and V. C. W. Agnew)

**AT THEIR GREAT ROOMS**

8 KING STREET, ST. JAMES'S SQUARE

LONDON

**On MONDAY, JULY 23, 1917**

AND FOLLOWING DAY

AT ONE O'CLOCK PRECISELY

May be viewed Thursday and Friday preceding, and Catalogues had, at Messrs. Christie, Manson and Woods' Offices, 8 *King Street, St. James's Square, London. S.W.* 1

NB30
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# CONDITIONS OF SALE.

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two Days from the Sale; Messrs. Christie, Manson and Woods not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

# FOREWORD

THE HOPE COLLECTION of Greek, Roman and Egyptian antiquities is famous throughout the world. The majority of the objects were acquired between the years 1790 and 1810, and the fact that so many masterpieces are included in the collection is eloquent testimony to the taste of its founder, who, indeed, was an accomplished artist as well as a banker. Michaëlis, who examined the collection in 1861, and again in 1877, epitomises the chief general facts—at least as regards the sculpture—in the following passage: "At the close of the last century and the beginning of the present one Thomas Hope formed a collection of antiques, which his son and heir afterwards increased. These rested for a long time in the London residence of the family (cf. Hope, 'Household Furniture,' London, 1807). There Clarac went through the statues in 1833, while in 1835 Waagen contented himself with a superficial look at them. The whole collection was removed afterwards to Deepdene, once a seat of the Arundel family, situated in a wonderfully beautiful wooded valley not far from Box Hill, where the beauty of nature and the glorious products of art vie with each other for preëminence" ("Anc. Marb. in Gt. Brit.," 279). Furtwängler speaks of the Hope antiquities as a "priceless collection, from which, unfortunately, students and public alike are now [1895] jealously excluded" ("Masterpieces of Greek Sculpture," p. 76).

Before Clarac wrote upon the statues, however, many of them had been described and illustrated in well-known works, Italian, French and English, conspicuous among those publications being the sumptuous volumes issued under the auspices of the Society of Dilettanti ("Specimens of Anc. Sculp.," 2 vol. folio, London, 1809), which contain two fine plates of the Athenè and carefully engraved copies of other Hope statues. A sale of antique statuary of such magnitude and artistic importance does not occur once in a generation; and when account is taken of the fragmentary nature of most ancient sculpture, one is surprised at the comparative completeness of the statues in the Hope Collection.

Now that most of the Greek masterpieces—at least, in sculpture—are systematically relegated to a post-Pheidian era, Hellenistic or later,* it is quite likely that similar treatment will be accorded to some of the choicest marbles in the Hope Collection. When works like the Aphrodite of Melos, and the wonderful Vatican Niobid, which even the old Romans thought worthy of Scopas or Praxiteles, are referred to a period later than Lysippos and Leochares, we need not be seriously disturbed if contemporary criticism finds a date for some of the Hope statues rather later than Canova and Flaxman gave them, or than is suggested in the present catalogue. He walks on thin ice who ventures a pronouncement either way. The essential matter, after all, is the merit of the work—not the precise period of its production—and the great merit of the more important pieces here described and illustrated is universally admitted and has never been questioned. That the famous Athena Farnese in Naples was regarded by Furtwängler as no more than a feeble echo of the Hope Athena, which latter he links with the glorious Lemnia at Dresden in honoured sisterhood of refined and intellectual beauty, is to say that the Deepdene and Dresden statues are the two

* As to what has become of the great works in marble of the age of Pheidias and Polykleitos, or even of the succeeding century, we are told nothing.



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finest Athenas in the world; a circumstance which of itself makes the sale of the Hope antiquities an event in the history of the changing fortunes of art treasures.

The Greek vases in the collection (still sometimes spoken of as the "Hamilton Etruscan Vases") are hardly less celebrated than the sculpture. The basis of this part of the collection is the historic excavations made in the 18th Century by Sir Wm. Hamilton when British Minister at Naples. Sir William brought together two great collections, the first of which he sold to the British Museum in 1772 for £8000. The second, which was made between 1772 and 1795, was acquired by Mr. Thomas Hope in 1801,* with the exception of the vases which went down with the *Colossus* when she foundered off the Scilly Isles in 1796. Of the twenty-five cases of vases eight of the largest were lost with the ll-fated ship. The whole collection is engraved in the monumental work by Tischbein and Italinski, whose learned descriptions of the vases are now, however, somewhat obsolete. Important additions were subsequently made to the collection, the Cawdor, Chinney, Edwards, Coghill, Parois, Durand and Beugnot vases having been largely drawn upon. In several cases reference has been made to illustrations of the vases existing in important works, but the references are by no means exhaustive. The vases here chosen for illustration are not the finest (though the Leukippides krater is, of course, very fine), but just interesting examples of which we have been unable to find representations in those early folios. Since making the new illustrations, however, plates of the vase specified have come to light, and are duly noted in the body of the catalogue (*vide* Lot 55).

The following list will explain the abbreviations used throughout this catalogue:—

Millin's "Peintures de Vases Antiques," 2 vol. folio, Paris, 1810 = *Millin.*

Millingen's "Peintures Antiques de Vases Grecs" (dealing with the Coghill Collection), 1 vol. folio, Rome, 1817 = *Coghill.*

Millingen's "Peintures Antiques et Inédites de Vases Grecs," 1 vol. folio, Rome, 1813 = *Millingen P.A.I.*

Christie, "A Disquisition upon Etruscan Vases," 1 vol., London, 1806 = *Christie.*

Millingen's "Ancient Unedited Monuments," 2 vol., London, 1826 = *Millingen A.U.M.*

Dilettanti Society, "Specimens of Antient Sculpture," 2 vol. folio, London, 1809 = *S.A.S.*

Kirk's "Outlines of Greek, Roman and Etruscan Vases," 1 vol., London, 1804 = *Kirk.*

Michaëlis's "Ancient Marbles in Great Britain" = *Michaëlis.*

Tischbein's "Collection of Engravings from Ancient Vases," 3 vol., Naples, 1781; also the very rare 4th vol., which was issued without letterpress = *Tischbein.*

Hope's "Household Furniture" = *H.F.*

Furtwängler's "Masterpieces of Greek Sculpture" = *Furtwängler*

Many of the outline illustrations in the catalogue are reproduced from engravings in Hope's "Household Furniture and Interior Decoration, 1807," above referred to. *All* of them are included in an extra-illustrated copy to be sold with the Hope Library on July 26, Lot 399.

* For 4500 guineas. (*Vide* Millin's "Peintures de Vases Antiques," ii. 88.)

# CATALOGUE.

## First Day's Sale.

On MONDAY, JULY 23, 1917,

AT ONE O'CLOCK PRECISELY.

## ANCIENT GREEK VASES;

TOGETHER WITH A FEW SPECIMENS OF

PERUVIAN POTTERY AND ROMAN GLASS VASES

1 Eight Peruvian pottery vessels, four of red glaze with figure motives; the others with white and black slip decoration 8

2 Six others, in black ware, comprising some unusual forms 6

3 Five others, also black ware 5

4 Seven others, ditto 7

5 Early Bronze Age Cypriote two-handled flask, in drab clay with dark brown slip—8½ *in. high*—a bird's head springing from the globular body of vase forms a kind of third handle, linear decoration alternating with engrailed pattern; also a large antique imitation (*circa* 300–200 B.C.) of an early Greek vase of curious form, probably used for straining wine—15½ *in. high* 2

6 Fine bombylios of Corinthian ware (*circa* 700–500 B.C.)—8¼ *in. high*—goats and lions in upper frieze, lower frieze men fighting, the field of the cream ground sown with rosettes, &c.; also a Corinthian kotyle, of graceful form—5 *in. diam.*; and a small bombylios, with bird decoration 3

7 Corinthian ware vessel, in form of a Chinese ginger-jar, with two double handles, frieze of lions, birds and other animals on cream ground, a bird between each of the four loops of handles—8½ *in. high—fine* 1

8 Corinthian ware bombylios—8¼ *in. high*—upper frieze of lions and swans, lower, Greek warriors with bucklers; also a large aryballos, with decoration of lions and bird—*both fine* 2

9 Corinthian ware two-handled jar, with cover—6¼ *in. high*—richly decorated in the Oriental manner with birds and emblems; also two small araballi 3

10 Two Corinthian ware oinochoë, each with frieze of winged Sphinxes in black and purple on cream ground—10½ *in.* and 10 *in. high* respectively; also an amphora, with panels back and front similarly decorated—14 *in. high*—the Sphinx on front panel in white pigment, all but the mane, wings, and tail 3

11 Hydria, of late Corinthian ware—10½ *in. high*—design on panel a cock between two horses; also an oinochoë, with trefoil lip—7 *in. high*—of same period as the foregoing, with panel of Sphinxes and swan 2

12 Corinthian patera—8½ *in. diam.*—design of three draped figures, relieved with purple and dry-point—inscribed; also a pair of skyphi—6½ *in. diam.*—with friezes of men and winged Sphinxes 3

13 Corinthian skyphos - 9½ *in. diam.* at lip, 6¼ *in. high*—inscribed; the beautifully executed duplicate design represents Poseidon with trident riding astride a hippocampos, the well-drawn black figures artistically relieved by dry-point; and touches of yellow, red, and white; under each of the handles a white crane 1

14 Another—8¼ *in. diam.*—with frieze of human figures and Sphinxes; also a small amphora—5¾ *in. high*—with Greek warriors bearing shields—inscribed; one handle missing 2

15 Fine Corinthian kelebe: Herakles strangling the Nemean Lion, the black figures touched with purple and white and etched with dry-point; to left of Herakles, Athenè, holding the hero's helmet; to right, Iolaos, with right hand extended; reverse, a combat between two Greek foot-soldiers and a spearman on horseback. Also a Corinthian kylix—8¾ *in. diam.*—inside of kylix a Gorgon's head, outside decoration, four painted eyes and two flying birds; between the handles two ships, the prows terminating in boars' heads, thought by Pottier to be "representations de bateaux avec dauphins à l'avant, les libellules figurées plus haut seraient des voiles et des cordages mal compris"; one handle missing (Tischbein, iii, 60). Another, Centaur at base of kylix; on outside, Satyrs, warriors, &c. 3

16 CORINTHIAN OLPE, BY TALEIDES — 11½ *in. high*— Theseus slaying the Minotaur—*found at Agrigente*— Theseus holds the bull-headed monster by one of his horns, and is about to give the death-blow. The figures on either side (two male and two female) were thought by Millin to be shepherds and shepherdesses delivered by Theseus. The panel bears the cursive inscription: ΤΑΛΕΙΔΕS ΕΠΟΙΕSΕΝ. The equally interesting reverse panel represents three men engaged in weighing bales in a balance, and bears the inscription: ΚΑΙΤΑΡΧΟS ΚΑΛΟS ΤΑΛΕΙΔΕS ΕΠΟΙΕSΕΝ. "The beautiful Klitarchos" was probably one of the rich clients of the maker or painter of the vase (Millin, ii, 61). The black and purple archaic figures of this exceptionally fine vase are etched with dry-point. The vase is also described and illustrated by the Abbé Lanzi in "Opuscoli raccolti da Accademici Italiani," Florence, 1806 (*Vide* Birch's "Ancient Pottery," p. 345)

17 Four black figure vases (*circa* 550–450 B.C.), comprising two lekythi—12 *in. high*—with conventional subjects; a pelike—11 *in. high*—with panels representing Greek and Phrygian soldiers and a Satyr dancing with youth; and an amphora—10 *in. high*—decorated with large eyes, and with frieze of warriors, &c. 4

18 Black figure amphora—16 *in. high*—front panel, three Greek warriors, one on horseback, with dog (*cf.* Tischbein, v. 25), on reverse side Herakles about to meet Pholos; he is lifting the lid of the pithos, which is partly buried, to the left a small Satyr; a smaller amphora — 10 *in. high* — with designs of charioteer and quadriga, handle broken; and an olpe—8½ *in. high* . 3

19 Black figure lekythos—12 *in. high*—Achilles dragging the dead body of Hector round the tomb of Patroclos; Achilles drives the quadriga, to which the nude body of the hero is bound; an oval white mass represents the tomb, and above the tomb hovers a winged genius armed like a warrior; a Greek spearman runs beside the horses which are trampling on the prostrate form of another soldier. Also two other vases, viz. an amphora—10½ *in. high*—quadriga driven by charioteer; and a lekythos—13 *in. high*—with Dionysiac scene 3

20 Black figure amphora—12½ *in. high*—Herakles slaying the Nemean lion; Herakles kneels over the lion, whose teeth are imbedded in his left knee; behind the group, Athenè, holding spear in right hand; reverse, two warriors fighting over a prostrate woman. Also a smaller amphora—10 *in. high*; and a pelike—7 *in. high*—with Dionysiac scenes, the latter inscribed 3

21 Black figure lekythos—10½ *in. high*—Herakles, in lion's skin, fighting with three warriors, possibly a free conception of the Struggle with Apollo for the Tripod; another—12½ *in. high*—a well-drawn Dionysiac scene; and a fragment of a lekythos, with similar scene 3

22 Black figure lekythos—14 *in. high*—the subject of this three-figure composition is as interesting as it is unusual; in the centre, on a sea-girt rock, crouches Herakles, who appears to be fishing; to his left on another rock sits Poseidon, with trident in one hand and a fish in the other; to the right on a third rock, Hermes with petasos, caduceus, and endromides. Also a lekythos—11 *in. high*—with warriors, &c.; and an amphora—12 *in. high*—with representation in duplicate of Europa on Bull (the first engraved in Christie's "Disquisition," Plate XII.) 3

BLACK FIGURE AMPHORA—15½ *in. high*—the panels back and front of this fine vase seem to have for their central theme the warrior with shield and Greek helmet, who appears in both; also a lekythos—12 *in. high*—a Greek warrior arming, with attendants; and an olpe—8½ *in. high*—with horses and draped female figure [PLATE I.] 4

24 Black figure amphora—13 *in. high*—with Dionysiac scenes; also four kylixes, one with figure and three with animal themes 5

25 Black figure oinochoë—8 *in. high*—with heads of (?) Dionysos and a Mænad—*fine*; two amphoræ—12 *in.* and 10 *in. high respectively*—the last with corpse on bier—*a rare subject*; and a small olpe—5 *in. high*—with Dionysiac panel 4

26 Black figure lekythos—8 *in. high*—Phallic subject; also a black glaze Phallic two-handled vase—2¾ *in. high*; and a black glaze Phallic lamp 3

27 Seven black figure lekythi—*varying from* 7 *in. to* 10 *in. in height*—chiefly Dionysiac scenes; two broken (one engraved in Christie's "Disquisition," Plate X.) 7

28 Fourteen others—*varying from* 5¼ *in. to* 3½ *in. high* 14

23 55 31

To face p. 8

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29 Black Figure Psykter—13 *in. high*—Dionysiac procession of twelve figures—*fine example of an extremely rare form* 1

30 Small Panathenaic Amphora—12 *in. high*—the helmeted Athenè stands with outstretched foot brandishing her spear, on her left arm she bears a circular shield with serpent device, and she is robed in a long embroidered chiton, on either side of the goddess are two Doric columns; the flute-player on the reverse panel indicates that the vase was a prize for music—*the small Panathenaic vases are rarer than the large ones* 1

31 Black Figure Amphora—16 *in. high*—Æneas Carrying Anchisis on his Back out of Troy: a female figure (? Aphrodite) stands in front of Æneas, looking back to encourage him; behind the group another female figure, perhaps Creusa; to the extreme left a Trojan archer, with bow in left hand, and battle-axe in right—*a beautiful vase of much archæological and artistic interest* (Tischbein, iv. 61) [Plate I.] 1

32 Two Athenian Lekythi, with black figure designs on white ground; the scene represents a charioteer stepping into his biga, the horses of which are held by an attendant, behind the charioteer is another horse held by a man, to the right of whom is a fourth man in long white robe—*excellent draughtsmanship and composition*; the second lekythos—10½ *in. high*—subject: a fight between two heroes and a Centaur 2

33 Black Figure Amphora, with cover—20½ *in. high*—a superb vase, the elaborate dry-point work on which is enhanced by the use of white and purple pigment. The front panel probably represents the nuptials of Zeus and Hera, who are standing in a quadriga driven by the goddess, She wears a long embroidered chiton with short sleeves, while Zeus, a bearded figure leaning on staff, is clad in a purple-striped himation. Close by stands Artemis, with long hair and embroidered chiton; and, further to the right, Apollo Citharoedos, a beardless figure, playing on the chelys. In front of the horses, one of which is painted white, walks a smaller figure (? an attendant of the gods), in purple-striped chiton and himation. On the reverse panel the principal group is repeated with variations. A spirited frieze of twenty-five figures, representing a fight between equestrian and foot-soldiers, surrounds the shoulder of the vase, and is remarkably exact in finish and detail. A highly important vase, in fine condition, only a portion of the lid being broken 2

34 Black glaze amphora, in pristine condition—12½ *in. high*; a ditto oinochoë, with trefoil lip—6 *in. high*; and a ditto kylix—5½ *in. diam.* 3

35 Black glaze kylix—6¼ *in. diam.*; a pair of ditto olpes, with decorated bands—7 *in. high* to top of handles; and a ditto oinochoë, with trefoil lip—7¼ *in. high* 4

36 Black glaze lekane, or sweetmeat-dish, with lid, banded decoration — 7¾ *in. diam.—an exceptionally brilliant specimen*

37 Another, without decoration—8 *in. diam.*; another, with ovoid body—4¼ *in. high* to top of lid; and a third, of the flat form—7¾ *in. diam.—handle broken* 3

38 Twelve small miscellaneous black glaze vases, "bucchero nero" and others, including kalpis, lekythi, askoi, with figures in relief, &c.—*all but one in perfect condition* 12

39 Fourteen others, including a charming oinochoë—7½ *in. high* —lekythi, a lekane, with lid, &c.—*all but one in pristine condition* 12

40 Five black glaze vases, all but one with slight decoration in red and white; the forms include a fine lekane with lid, a large and small prochous, an alabastron, an oinochoë with trefoil lip, and a kantheros 6

41 A Greek black glaze askos, in the form of a lion; another, in the form of a bird; and a bull's head rhyton—*all good models* 3

42 MEGARIAN TWO-HANDLED BOWL, in red pottery - 5¾ *in. high* —with continuous moulded frieze representing a Dionysiac procession, a composition of upwards of twenty figures. Megarian ware is as scarce as Henri Deux faience; the bowls are sometimes called "Homeric," from an allusion in Suetonius which is thought to refer to them. Also five small Greek vases of various types, with network, chequer, and other decoration 6

43 Five Roman and Phœnician glass vases, comprising two specimens in deep blue glass, one a rare form 5

44 Five others, comprising two alabastrons and a blue aryballos, with yellow and green decoration; also a terra-cotta lamp, with Phallic subject 6

## RED FIGURE VASES OF THE FINEST PERIOD.

*(Circa* 500–350 B.C.)

45 Red figure pelike—14 *in. high*—Ulysses and the Swineherd Euneus (?). The finely drawn front panel of this vase represents Ulysses meeting Euneus, who carries a yoke on his shoulder from which depend two (?) oil-vessels; two swine complete the picture. Reverse, a bearded man leaning on stick, conversing with a beardless youth 1

46 Red figure kelebe—13½ *in. high*—Dionysos reclining, karchesion in right hand; in left, a trailing vine; at either end of couch two Satyrs. Reverse, a discobolus poising discus and a pèdotribe (Tischbein, iv. 37, and iv. 44) 1

47 Red figure kelebe—13 *in. high*—Dionysos reclining on rock, with karchesion in right hand; in left a trailing-vine; to left a dancing Satyr. Reverse, three nude youths dancing 1

48 RED FIGURE KELEBE—15½ *in. high*—Hermes seizing Herse in presence of Kekrops and Aglauros. Reverse, three men in long cloaks, two carrying crutch-staves (Tischbein, iv. 41) [PLATE II.]

49 ARCHAIC OINOCHOË, with trefoil lip, the body of vase in form of a female head—9½ *in. high* to top of handle—in this remarkable piece the eyebrows, lashes, and pupils of the eyes, as well as the whole of the artistically stiff coiffure, are treated in black and give a rich decorative effect to the whole (Tischbein, iii. Plate B); also a smaller female head, similarly treated—4¾ *in. high* 2

50 Archaic oinochoë—5¾ *in. high*—the body in form of a head of Seilenos, treated similarly to the above (Tischbein, iii, Plate c); and two smaller archaic heads, formed as oinochoë 3

51 RED FIGURE AMPHORA, with volute handles—total height 23 *in.*—Dionysiac scenes; on the front: Dionysos with two Mænads, one holding a serpent, the other a curious emblem in the form of the forepart of an antelope. Reverse, Seilenos playing of the chelys; Mænads on either side—*very fine* 1

52 Red figure krater—15 *in. high.*—Dionysos walking between a Mænad and Satyr; the Mænad carries a torch and oinochoë, and the Satyr plays on the tibiæ. Reverse, two Ephebes conversing; to right a man in long himation (Tischbein, i. 36) 1

53 Red figure kelebe—12 *in. high*—Telemachos at Pylus, in the house of Menelaos, being pressed to drink a cup of drugged wine by Helen, the figure to extreme right; the man leaning on stick appears to be Menelaos. A very beautiful panel. Reverse, three men conversing—*found at Capua* (Tischbein, i. 14) 1

54 Red Figure Amphora, in the archaic manner—14 *in. high*—probably by Taleides (*cf.* Lot 16). A fight between Greek warriors; the two men are fully armed, and the one to right has been beaten to his knee. Inscribed under the victor is the name ΚΑΛΛΙΑΣ. Kallias, says Dr. Birch ("Ancient Pottery," p. 345), was one of the youths whose names are found on the vases of Taleides. Reverse, a Greek spearman running 1

55 RED FIGURE KRATER—16½ *in. high*—The Rape of the Leukippides, priestesses of Athenè and Artemis, by the twin brothers Castor and Pollux. Two quadrigas are leaving in contrary directions, in each of which is one of the Dioskuri and one of the daughters of Leukippos. The whole scene speaks of movement and alarm, the companions of the two girls running hither and hither, while the aged Leukippos, seated, staff in hand, is about to receive the tidings from one of the scared maidens. Lower frieze, a Bacchic dance. This beautiful vase was one of the gems of the Coghill Collection before its acquisition by Mr. Thomas Hope. No less than four plates are given to it in Millingen's great work on that collection (Coghill, 1, 2, 3 and 4) [Plate I.] 1

56 Red Figure Amphora—14½ *in. high* with lid — Apsyrtos debating with Medea on the desert island whereon he was ambushed and slain by Jason; reverse, an Ephebe conversing with a man in long himation. Also an amphora —11 *in. high*—with well-drawn figures of Dionysos and Seilenos; inscribed: ΚΑΛΟΣ and ΗΟ ΠΑΙΣ ΚΑΛΟΣ, "the beautiful boy" (Tischbein, i. 19, and Coghill, 31, 1) 2

57 Red Figure Krater—12½ *in. high*—Satyrs, Mænads, and winged Eros, the latter playing on tibiæ. Inscribed: Οινος, Ενδια, θαλια, Καμος (? for Κωμος). Reinach points out that one of the Mænads on this vase supplied the motive for a notorious "fake" figurine of a Niobide, said to have been found at Smyrna ("Répertoire des Vases Peints," ii. 302). Reverse, three Ephebes, with strigils, &c. (Tischbein, ii. 44) 1

58 Red Figure Amphora—19 *in. high*—Triptolemos seated in winged car between Demeter and Kora. A design of surpassing dignity and beauty. Demeter is pouring from an oinochoë into a patera held by Triptolemos (Tischbein, iv. 9) 1

59 Red Figure Hydria—10½ *in. high*—a girl, in long chiton, playing with a winged Eros, a seated Ephebe looking on; a spirited and charming design (Tischbein, iii. 28) 1

60 Red Figure Amphora—13 *in. high*—Nike or Iris holding a crested helmet and caduceus and speaking to a warrior who holds a buckle and lance; reverse, a draped Ephebe leaning on stick (Tischbein, i. 4) 1

61 RED FIGURE HYDRIA—17 *in. high*—this magnificent vase, which is the worthy subject of a large folding-plate in Tischbein (iv. 1), represents a Gynæceum. The composition consists of nine figures, viz. four women, four men, and a winged Eros. The women are variously employed: one winds thread on a distaff, another hands a lekane to a youth, and a third, seated, converses with a guest. Eros holds in his left hand an object with beaked head, the nature of which has not been satisfactorily determined. The drawing throughout is free, firm and beautiful 1

62 Red Figure Kelebe—14¼ *in. high*—Dionysiac scene. In the centre, Dionysos with kylix and thyrsos, before whom walks a Satyr playing on tibiæ and bearing a diminutive Satyr on his shoulder; to the left, another Satyr leading Dionysos's mule. Reverse, three draped Ephebes conversing [Plate II.] 1

63 Red figure krater—13 *in. high*—youth pursuing a Greek girl; a second girl, to left, turns in alarm; another, same form —10 *in. high*—a youth in petosos and chlamys receiving drink from a woman who holds oinochoë in one hand and patera in the other—*both vases well drawn* 2

64 Red figure kelebe—13½ *in. high*—two amazons fighting with a Greek soldier. One of the amazons is on horseback and carries a kind of battleaxe; the other, on foot, is hurling a spear; both are dressed in tunics and tiger-skins. Reverse, three draped Ephebes conversing. The flat underside of the rim of vase painted with frieze of animals 1

65 Red figure kelebe—13½ *in. high*—Greek youth preparing for an armour race (ὁπλιτοδρομία). One has already donned his helmet, and is conversing with an athlete; the other holds helmet in right hand, and converses with an older man clad in a long himation. Reverse, three Ephebes. The flat underside of rim painted with frieze of animals—*rare, interesting subject, well treated* 1

66 Red figure krater—12½ *in. high*—three actors preparing for a play or Bacchanalian procession. The dancing figure to the right has donned his Satyr-mask; the others hold theirs in their hands. Reverse, three Ephebes, one with strigil (Tischbein, i. 39) 1

67 Red figure krater—12½ *in. high*—two horsemen about to take part in a race; both figures are nude, and the leader carries a whip. To the right of group, a column with Ionic capital (Tischbein, i. 52) 1

68 Red figure krater—14½ *in. high*—a libation to one of the Gods—probably Apollo. Group of four—consisting of offerer, to right; officiating priest to left of Doric altar; and two assistants, one of whom is playing on a double flute. Found in the neighbourhood of ancient Capua (Tischbein, i. 27) 1

69 Red figure krater—11½ *in. high*—Apollo (inscribed Καλος) and Artemis (inscription illegible) listening to the music of the Satyr ΜΟΛΚΟS, whose name is inscribed above his head. Reverse, three Ephebes (Tischbein, i. 33) 1

70 Red Figure Krater—12½ *in. high*—Triptolemos seated in his winged car between Hermes, whose petasos is thrown back behind his head, and Demeter, who bears a torch. Bold, beautiful work. Reverse, two Ephebes and an older man (Tischbein, i. 8) 1

71 Red figure amphora—18 *in. high*—Athenè giving drink to Herakles. Herakles, who is clad in the lion's skin and holds his club in left hand, is presenting a kantheros to the goddess, into which she pours from an oinochoë. Reverse, a Mænad giving drink to Dionysos. Designs of the highest merit, both illustrated in Tischbein (ii. 22 and 23) 1

72 Red figure krater—13 *in. high*—two Satyrs pursuing Mænads. The foremost Satyr is in the act of seizing a Mænad; the other holds out a kantheros for drink. Reverse, three Ephebes (Tischbein, iii. 11) 1

73 Red figure krater—13 *in. high*—(?) scene from Euripides ("Iphegenia," Act iv.). In the centre Iphegenia seated; a waiting-maid with fan standing beside chair. On either side, Orestes wearing diadem and pylades. An elegant composition. The vase was found near old Capua (Tischbein, i. 18) 1

74 Red figure krater—12½ *in. high*—Theseus punishing the insolence of the Centaurs after the marriage of Pirithous. Very spirited work. One of the Centaurs, evidently badly wounded, has turned to give further battle; the other is about to hurl a stone at Theseus, who grasps his club with both hands to deliver a smashing blow. Found near old Capua (Tischbein, i. 13) 1

75 Red figure krater—13 *in. high*—two Satyrs seated under a canopy, the roof of which terminates in masks. To the right of the canopy, a Mænad; to the left, a Bacchante. A most unusual subject (Tischbein, ii. 56) 1

76 Red figure krater—13½ *in. high*—a scene from the history of Dionysos. Dionysos, in the grotto of Nysa, converses with the genius Akratos, while Seilenos leans on the outside of the grotto, and two Nymphs (perhaps Bachea and Bromea) are in attendance. The seated figure may be Aristæas, the preceptor of Dionysos. Found in a tomb at S. Agata de Goti (Tischbein, i. 32) 1

77 Red figure krater—12 *in. high*—Nikê crowning a victor at the horse-race (ἱππιοσδρόμος). The youth, who is nude, is in the act of alighting, and the goddess is handing him the wreath; to the right, a column with Ionic capital (Tischbein, i. 53) 1

78 Red figure krater—15 *in. high*—a symposion. Four Ephebes recline on cushions upon a raised bench, on which also kneels a male musician (nude) who plays upon a tympanon. A hetera, around whose waist one of the Ephebes has thrown his arm, stands beside the bench (Tischbein, ii. 55) 1

79 Red figure krater—12½ *in. high*—the Heraclides casting lots at the foot of a statue for the division of Peloponessos. Cresphontes, who obtained Messenia for his share, is depicted throwing the last lot, a piece of earth, into the vase (Tischbein, i. 17) 1

80 Red figure krater—11½ *in. high*—a musical scene. Two Ephebes, the one playing on the tibiæ, the other on a chelys, are marching along, preceded by a man with staff, who appears to be their instructor. A very charming design, well and firmly drawn (Tischbein, i. 50) 1

81 Red Figure Hydria—11 *in. high*—Medea and the two Peliades. One of the princesses in centre with patera hesitating before she drinks the youth-restoring potion; Medea to left with short sword. A finely drawn group; the vase in remarkably brilliant condition (Tischbein, i. 7) 1

82 Red figure hydria—11 *in. high*—a toilet scene. The seated woman in centre is winding a skein of wool; the two other women, one of whom holds a mirror, appear to be attendants. Inscribed: Καλος—*fine* (Tischbein, i. 10). Also a red figure krater—9¾ *in. high*—with well-drawn four-figure composition, apparently a scene from a play 2

83 Red figure hydria—15½ *in. high*—a winged genius seizing a woman; to left, a second woman looking back as she flies from him (Tischbein, iii. 27) 1

84 Red figure pelike—10 *in. high*—Niké erecting a trophy. The episème of the buckler an eye (Tischbein, iv. 21). Also a red figure hydria—11½ *in. high*—with frieze of figures round shoulder of vase 2

85 Red figure pelike—11 *in. high*—Theseus and Sinis: the second exploit of the hero. Theseus is seizing the robber prior to binding him to the pine-trees (Tischbein, i. 6). Also a red figure lekythos—14 *in. high*—a winged Niké carrying a libation—*both vases fine* 2

86 Red figure amphora—22 *in. high*—probably a scene from Homer. An old man, with white beard and locks, leaning on a crutch staff, converses with a Greek warrior fully armed; to right, a second warrior; to left, a woman with oinochoë 1

87 Red figure amphora—13 *in. high*—Niké with lyre. Reverse side, a poet, crowned (Tischbein, iii. 7). Another, same height. Helmeted Greek warrior and woman with patera—*both vases fine* 2

88 Red figure amphora—14 *in. high*—Dionysos pouring a libation upon an altar. Reverse, a Satyr with lyre (Tischbein, ii. 39). Another—13 *in. high*—youth (? Actæon) with doe. Also a pelike—9½ *in. high*—Athenè and Hebe; between them, on the ground, an aquatic bird (Tischbein, iv. 4)—*the last two much corroded* 3

89 Red figure pelike—9¼ *in. high*—Herakles and a woman standing on either side an altar. Reverse, an Ephebe (Tischbein, ii. 21). A red figure amphora—11 *in. high*—Apollo with lyre, running. Reverse, a woman with chiton and himation, apparently declaiming. Another—9½ *in. high*—single-figure subjects 3

90 Red figure pelike—10 *in. high*—Seilenos between two Mænads (Tischbein, ii. 49); another—12 *in. high*—a Greek runner with ἀλτῆρες, conversing with Ephebe 2

91 Red Figure Lekythos—9½ *in. high*—Hermes seizing a Nymph; inscribed, Καλος, Καλη—*a very charming design*; also two red figure hydrias; one with beautiful but damaged design, inscribed—*height*, 8 *in.* and 7 *in.* 3

92 Red figure kylix—7¾ *in. diam.*—boys playing at school and at giving rewards in connection with mimic sports—*a rare subject*; another—7½ *in. diam.*—Ephebes, with strigils, &c.; also a red figure kotyle—5 *in. high*; and a ditto lekythos—*neck missing*—woman handing drink to a Greek soldier 4

93 Pair of red figure kylixes—6½ *in. diam.*—figures of Ephebes, with strigil, &c.; also a pair of kotylæ—3½ *in. high*—one with athlete and winged Eros, the other with Satyrs 4

94 Red figure kylix—7¼ *in. diam.*—Theseus slaying the Minotaur (Tischbein, i. 25); also two other kylixes, with figure subjects, and interesting chequer pattern at back; an askos, with Seilenos and leopard; and a prochous, with seated woman—*the latter broken* 5

95 Four red figure kylixes—*varying from* 6 *in. to* 9 *in. diam.*—Subjects: Hellenè, on the Ram, crossing the sea (Tischbein, iii. 3); two women (nude) at their toilet, holding a casket (*Ibid.* iv. 28), &c.; the two others have the rare chequer designs 4

96 Two others—10½ *in. diam*—one a very spirited drawing of horsemen; the other, a mythical man-headed monster with fish 2

97 Red figure krater—12 *in. high*—Competition between Apollo and Marsyas; another, same height, probably a theatrical scene. Reinach (314, 1) suggests that it represents a king, with torch, being escorted by three Satyrs (Tischbein, iii. 12 and 19) 2

98 Red figure krater—12 *in. high*—Apollo, mounted on a swan, descends from heaven to earth, and appears to two women and a Satyr, perhaps the appearing at Delos (Tischbein, ii. 12); also a red figure amphora—13 *in. high*—with figure of Poseidon 2

99 Red figure krater—11¼ *in. high*—four Ephebes chasing a hare (Tischbein, iv. 60); another, three grotesques, probably a scene from a comedy—12 *in. high* 2

100 Red figure krater—11 *in. high*—Niké with three Ephebes holding torches (Tischbein, iii. 48); another—13 *in. high*—interior of a grotto, with two women (semi-nude) on either side a basin, before whom appears a winged genius; to left and right, Satyrs (Tischbein, i. 59) 2

101 Red figure krater—15 *in. high*—Niké, in quadriga, driving towards a column; another—15½ *in. high*—Apollo, with chelys, preceded by Satyr with torch, and followed by a woman 2

102 Red figure krater—14½ *in. high*—flying Niké between two horsemen (Tischbein, iv. 15); another—12½ *in. high*—Dionysos seated on a panther, preceded by a Mænad with torch and followed by a Satyr carrying a krater (Tischbein, ii. 43) 2

103 Red Figure Krater—13 *in. high*—symposion: four feasters reclining on couch beside which walks a woman in diaphanous garments playing on flute—*a very graceful composition*—(Tischbein, iv. 40); another—13½ *in. high*—similar subject; and a third—13½ *in. high*—Dionysos listening to the music of the Satyr Kômos, who is seated between two Mænads, Ενοια and Γαληνη; inscribed with all the names, Καμος being written for Κωμος (Coghill, Plate 19) 3

104 Red Figure Krater—10½ *in. high*—Greek actor on stage, with Satyr mask and false phallus, two other actors standing by; also a red figure kelebe—15 *in. high*—Triptolemos on winged car, and attendant 2

105 Red figure kelebe—16 *in. high*—a pedagogue, with chelys in one hand and (?) fruit in the other, offering both to a pupil 1

106 Red figure kelebe—17 *in. high*—warrior with shield conversing with an old man; on the laiseion of the shield two eyes; inscribed, Καλος (Coghill, 10) 1

107 Red Figure Kelebe—15 *in. high*—Theseus and Sinis. The same subject as lot 85, but with third figure—perhaps a countryman looking on. Also a red figure krater—15 *in. high*—Dionysos and Seilenos being waited upon by three Mænads [Plate II.] 2

108 Red figure krater—12½ *in. high*—Marsyas playing to Apollo; Mænads to left and right; inscribed 1

109 Red figure krater—15 *in. high*—Mænad crowning an Ephebe from a Dionysiac procession; in the rear a horned Satyr, with bird on hand, and thyrsos—*a very beautiful design* (Tischbein, ii. 33) 1

62 48 107

To face p. 18

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110 Red figure krater—14½ *in. high*—Niké before a Phallic Term giving a (?) reward to an Ephebe; to the right, a horned Satyr with bird (*cf.* Lot 109)—*an excellent composition* 1

111 Red figure krater—13 *in. high*—*lip broken*—Orestes pursued by an Erinys (Coghill, 29); another—13 *in. high*—a Dionysiac scene 2

112 Red figure krater—13½ *in. high*—a young horseman, victor in the race (ἵππιος δρόμος), receiving a vase from the hands of Niké; to left, a column surmounted by vase (Tischbein, ii. 26) 1

113 Red figure krater—14 *in. high*—a Dionysiac procession; a spirited composition of five figures, but surface peeling; another—13½ *in. high*—Ephebes with Mænad 2

114 Red figure kelebe—15½ *in. high*—Orestes seizing Hermione in the presence of Menelaos—*a pleasing four-figure composition* (Tischbein, i. 20) 1

115 Red figure kelebe—14 *in. high*—three-figure panel of uncertain meaning; also a red figure kelebe—12½ *in. high*—Erinys pursuing a girl; to left, a youth in himation looking back as he walks away 2

116 Red figure krater—13 *in. high*—Satyrs dancing and fluting, with Mænads looking on (Tischbein, iii. 18).; another—13½ *in. high*—subject uncertain, probably an Ephebe discoursing; an older man leans upon a stick to right; to left, a Mænad with oinochoë and patera 2

117 Red figure krater—12 *in. high*—Dionysos throwing the kottabos; in the centre, the kottabic stand; to left, a Mænad standing (Tischbein, iii. 52) 1

## RED FIGURE AND OTHER VASES OF THE LATER PERIOD.

(*Circa* 430–200 B.C.)

118 RED FIGURE VASE—31 *in. high*—"Candelabrum" form. The Descent of Persephone to Hades. This well-drawn and important vase does not represent the Rape of Persephone, but one of her yearly descents with Pluto according to the arrangement. The leave-taking with her mother suggests no violent haste, and the attitude of Pluto expresses quietness and ordered love. Eros flies above the prancing horses of the quadriga; and Hecate, carrying flaming torches, leads the way. Hermes, to left of composition, looks on (A.U.M. i., Plate XVI., in colours; also Tischbein, iii. 1) 1

119 RED FIGURE AMPHORA—26½ *in. high*—a battle between Greek warriors. This spirited design contains no less than fourteen figures, and is in the best style of the later period. In one part of the composition a wounded warrior is being covered by the shield of a comrade; in another, a warrior is fighting upon one knee, &c. The reverse side of the vase is also an interesting composition of six figures 1

120 Red figure krater—13 *in. high*—Œdipos and the Sphinx in presence of three Ephebes and an old man (Tischbein, iii. 34); another—12½ *in. high*—Satyr and Mænad; a red figure amphora—15½ *in. high*—funerary subject: offering at a Stele (Tischbein, ii. 15); another—19 *in. high*—Apollo with chelys, Mænads, Eros, &c.—*the last broken* 4

121 Red figure krater—16 *in. high*—Satyr and Mænads; another—15 *in. high*—Ephebe, in purple tunic, holding a white horse; another—13 *in. high*—winged figure with wreath before a statue of Athenè; also a hydria—18 *in. high*—*broken at stem*—Ephebe and woman with casket 4

122 Red figure krater—12½ *in. high*—dance of Dionysos with Seilenos, playing on double flute, and Satyr (Tischbein, i. 45); a pelike—11 *in. high*—Satyr, Ephebes, and Mænad; and three other craters—one 12½ *in. high*—representing Herakles fighting with a Centaur (Tischbein, i. 11) 5

123 Red figure krater—11½ *in. high—broken at lip*—Apotheosis of Herakles; Herakles is seen passing to the habitation of the gods, conducted by Hermes; Hebe, winged, offers him nectar; to right Jolans sits as spectator (Tischbein, i. 22); an amphora—16⅛ *in. high*—three Ephebes and woman; and a pair of very late vases—11 *in. high*—decorated with palmettes 4

124 Three red figure krates—13½ *in.*, 11½ *in.*, and 10½ *in. high*—Dionysos on mule preceded by Satyr playing on double flute (Tischbein, ii. 42); combat between Herakles and an Amazon (Ibid. i. 12); and Satyr and Dionysos 3

125 Red figure krater—16 *in. high*—one of the Sept coming to the succour of Hypsipyle, menaced by Eurydice (Tischbein, iii. 45); another—16½ *in. high*—Zeus in quadriga hurling his thunderbolts (Tischbein, i. 31) 2

126 Red figure krater—17 *in. high*—Ephebe in quadriga; another—16 *in. high*—terminal Phallic figure of Hermes with women offering (Tischbein, v. 97); another—14 *in. high*—two Amazons in Phrygian helmets; and Herakles (Ibid. iv. 26) 3

127 Red figure lekane—14 *in. diam.*—with cover; two women (nude) kneeling before a tripod-supported basin, engaged in their toilet; an Eros embracing one of them, the other holds an alabastron; reverse, Eros holding a patera (Tischbein, iii. 35 and 36)

128 Red figure kylix—10 *in. diam.*—Orestes in the temple of Minerva at Athens; the goddess leans on her buckler, her owl perched on right hand, Orestes seated; another—9 *in. diam.*—Nikè holding a helmet to a bearded man; reverse, an Ephebe pursuing a woman, &c.; another—10 *in. diam.*—Aphrodite crouching on rock beside the sea performing her toilet, Eros, holding one of her garments, flies towards her—all 3 pieces illustrated in Tischbein, (i. 21, ii. 38, iii. 33) 3

129 Red Figure Amphora—36 *in. high*—with volute handles terminating in ducks' heads. Apotheosis of Herakles. Herakles, club in hand, is standing in quadriga driven by Athenè, above whom flies the Bird of Wisdom holding wreath. A winged genius with torch leads the way, and another holding spear and buckler follows. In frieze below Dionysos with thyrsos and kantharos is playing the game of kottabos, the stand of which is held by a Mænad. To right a Mænad with thyrsos; to left Seilenos. Reverse, a battle between Amazons (in Phrygian caps) and Greeks; below, a similar combat. A frieze of figures round neck of vase represents a procession of Ephebes and Mænads. This highly important vase has been broken, but no part is missing or made up 1

130 Red Figure Apulian Amphora—34 *in. high*—a hero in his shrine; at left and right, Ephebes and women with (?) gifts, alabastrons, casket, pateræ, &c.; reverse, a shrine with armour, which an Ephebe and a woman are decorating with flowers; an important example of Apulian ware. Red figure hydria—18½ *in. high*—Apulian style; Greek woman seated in house, fan in right hand. Also a long-stemmed krater—19 *in. high*—seated Ephebe with processional wand from which depends a bell; to left a woman with wreath 3

131 Red figure krater—14½ *in. high*—the Judgment of Paris (Tischbein, iii. 53); another—12½ *in. high* — Nikè, with sacrificial bull and two Ephebes bearing torches; another —11½ *in. high*—Dionysos, followed by a Mænad, and Seilenos playing on the double flute 3

132 Red figure krater—15½ *in. high*—Apollo, victor of Marsyas, crowned by Nikè in presence of Athenè and Ares—seated on either side of Apollo are a Scythian and a Satyr (Tischbein, iii. 5); another—13 *in. high* — a charioteer in quadriga arriving at the goal; another—15 *in. high*—seated Dionysos, with Mænads, Eros, and Satyr 3

133 Red figure krater — 13½ *in. high* — Dionysos and Pan; another—13½ *in. high*—comic actor, with mask, offering wreath to an Ephebe; another—13½ *in. high*—two Mænads and a Satyr; another—14½ *in. high*—Satyr, playing on tibiæ, and Mænad (Tischbein, ii. 35 and i. 43) 4

134 RED FIGURE KRATER—21 *in. high*—Orestes protected by Apollo and Athenè against the Furies. This large and very remarkable vase is the subject of two plates in Millin (ii. LXVII. and LXVIII.), and the chief design forms the frontispiece to Paley's "Aeschylus." A special feature is the extraordinary elaboration of the draperies and the wings of the Fury. Reverse, youthful Dionysos with Mænad and Seilenos 1

135 Red figure krater—14½ *in. high*—three Ephebes reclining on couch, at the foot of which a woman is seated; another —11½ *in. high*—Dionysos tending a bird which is being presented to him by a Satyr (Tischbein, ii. 37); another —14½ *in. high*—Seilenos pouring water into a basin, before which stands a nude woman 3

136 Red figure krater—12 *in. high*—Satyr playing with a dog (Tischbein, ii. 29); another—13 *in. high*—scene from a comic play: two actors, one in leopard's skin speaking to someone at a window; another—14½ *in. high*—Satyr, followed by youthful Dionysos, carrying off a kottabos-stand 3

137 Red figure krater—15½ *in. high*—Centaur, with torch and branch of tree, returning from the chase, preceded by a Satyr, carrying thyrsos and fruit (Tischbein, i. 42); another—15½ *in. high*—youthful Dionysos and Seilenos; another—15 *in. high*—similar subject 3

138 Red figure krater—15 *in. high*—Ephebe and Mænad conversing with woman at window: perhaps a scene from a play; another—18 *in. high*—Dionysiac scene: Dionysos seated with kantheros and thyrsos, watches the sportive movements of Seilenos and Mænads; winged Eros above with patera 2

139 Red figure krater—14 *in. high*—Ephebe and nude woman at basin, to left a second woman holding the hand of child; another—14½ *in. high—broken at lip*—Penthesilea, Queen of the Amazons, having been thrown from her horse, is sustained by Achilles (Tischbein, ii. 5); another —12 *in. high, without rim*—Satyr with three women, one of whom is nude (Tischbein, i. 38); another—10 *in. high*—two pigmies leaving for the war 4

140 Seven miscellaneous vases, comprising four large kotylæ—from 5½ *in.* to 6 *in. high*—chiefly figures of Ephebes; an amphora; a lekythos; and a krater 7

141 Red figure krater—15½ *in. high—broken at lip*—combat between Amazons and winged Griffins—free and spirited drawing in the broad manner (Tischbein, ii. 9); also a fragment of a fine vase relating to the myth of Danaë: Danaë in coffer with the infant Perseus, before the coffer Akrisios, of whose figure little remains (Tischbein, v. 82) 2

142 Red figure krater—14 *in. high*—two Mænads with Satyr, one of the Mænads is receiving a bandelette from the Satyr (Tischbein, iv. 35); another—17½ *in. high*—Satyr and Mænads; another—15 *in. high*—Dionysos with two women and Satyr 3

143 Red figure krater—16½ *in. high*—Greek warrior wounded by Amazon (Tischbein, ii. 8); another—12½ *in. high*—Satyrs and Mænads at play; another—11 *in. high*—Mænads and Satyr—*all nice vases* 3

144 Red figure krater—9½ *in. high*—Bellerophon and Pegasos at the house of Iobates; reverse, a woman handing apple to an Ephebe, at whom Eros, to left, discharges an arrow (Tischbein, iii. 38 and 39). Another—11½ *in. high*—Herakles before Zeus, who holds a horn of plenty; to right, Hebe (Tischbein, iv. 25). Another—7½ *in. high*—Ephebe and Mænad. Also a red figure kelebe—9½ *in. high*—Herakles attacking a Griffin which has wounded a fallen Amazon 4

145 Four red figure amphoræ: two with designs of Ephebes and women; one—13 *in. high*—of winged Eros on flower between two women; the fourth, with floral decoration, Mænad on one of the flowers (Tischbein, iv. 14) 4

146 Six miscellaneous vases, comprising an oinochoë—9 *in. high*—suppliants before an altar, inscribed (Tischbein, iv. 45); a krater—9 *in. high*—Seilenos and Mænads (Tischbein, iii. 20); &c.—*all interesting* 6

147 Seven others, consisting of five oinochoæ—from 10 *in.* to 13 *in. high*; and two kraters—9 *in. high—all with interesting subjects* 7

148 Ten others, kanthari, hydrias, kylix, kraters, &c., with various figure designs; one a very charming representation of the game of kottabos: a young Greek (perhaps intended for the youthful Dionysos), about to throw the wine—*kylix broken* 10

149 Nine others, comprising oinochoë, various forms; one with interesting design of winged Eros, showing bird to seated woman; one of the pieces an Etruscan patera, with figure handle—*broken* 9

150 Small red figure vase—7½ *in. high*—Aphrodite embracing Eros in the presence of two Acolytes and of a little girl, who holds a lekythos and mirror (Tischbein, iii. 23); also a two-handled vase, with nude woman washing at a basin 2

151 Three large kraters—19 *in.*, 12 *in.*, and 12¼ *in. high*—decorated in the Italian manner 3

152 Ten others, small, of various graceful forms—from 3 *in.* to 9½ *in. high* 10

153 Twelve others, including the rather rare alabastron-shape, fully decorated—10½ *in. high*; a black glazed oinochoë—11 *in. high*; and some black glazed kylixes, of graceful form 12

154 Four ancient Greek rhytons; one in the form of a Satyr's head, with interesting design of winged Eros, swan and gazelle round neck of vessel, and designs of animals, &c., on reverse side; the three others with ram and cows' heads, and figures round the neck of each vessel 4

155 Five others, comprising two dogs' heads, boar, griffin, and cow; also an askos, in form of female head with winged stephanè (*broken*); and a duck-shaped askos 7

*End of First Day's Sale*

## Second Day's Sale.

On TUESDAY, JULY 24, 1917,

AT ONE O'CLOCK PRECISELY.

### INDIAN AND GRÆCO-INDIAN CARVINGS IN CARBONIFEROUS ROCK-STONE.

(*Third Century* B.C.–*Thirteenth Century* A.D.)

156 Indian carving in carboniferous rock-stone, alto-relievo—16 *in. long*, 8½ *in. high*—winged figure on lion, elephant to right; another, portion of (?) Græco-Indian frieze, combat between horse- and foot-soldiers—23½ *in long*, 7 *in. high* 2

157 Another, portion of a shrine with seated figures of (?) Buddha and a disciple—10¾ *in. long*, 11¾ *in. high*; another, alto-relievo, a shrine with pillars and six figures in composition—11¼ *in. long*, 8¾ *in. high*; another, figure in shrine, worshipping before a column—7¼ *in. long*, 7½ *in. high*; also seven miscellaneous soap-stone figures of gods 10

158 Carving in carboniferous rock-stone: Græco-Indian, portion of a frieze, an alto-relievo with five figures—11½ *in. long*, 8¾ *in. high—fine style*; another, portion of a triple frieze of sixteen figures in alto-relievo—22 *in. high*, 8½ *in. wide* 2

159 Another, portion of a frieze of eight figures in alto-relievo, arranged in four arched recesses—21¼ *in. long*, 6½ *in. high*; another, portion of an arched recess with seated Buddha, female worshippers, &c.—16½ *in. long*, 12½ *in. high* 2

160 Another, portion of a frieze with arched recesses and high column: horse and six figures in composition—23½ *in. long*, 11 *in. high*; another, seated Buddha, with figures in miniature—*heads of small figures missing*—22 *in. high* 2

161 Large Græco-Indian head of Buddha—16 *in. high*; two rectangular plaques of Buddha and Buddhist saints—5½ *in. long*, 5½ *in. high*—portion of a frieze, with sunk chequer-pattern between three shrines, the central shrine with seated Buddha, the others with worshippers—20 *in. long*, 3¾ *in. high*; also nine miscellaneous soapstone figures of gods 12

162 Portion of an arched recess, divided into three panels by bands of sunk chequer-ornament, ten figures in composition—27¾ *in. long*, 9¼ *in. high*; a panel, of five figures of (?) dancers—12½ *in. long*, 6¾ *in. high*; also a panel, consisting of two arched recesses divided by columns, each recess containing a Buddhist saint or worshipper—11 *in. long*, 5½ *in. high* 3

163 Fine alto-relievo of the four-armed Puranic god Vishnu—25½ *in. high*, 15½ *in. wide*—with smaller figures to left and right; the god holds the gadha or mace in one hand and the chakra or discus in another, a third holds the padura or lotos-flower 1

164 Alto-relievo of (?) Varaha, the boar-headed Avatar of Vishnu—17½ *in. high*, 10 *in. wide*—the god is trampling upon a woman, a second woman is seated on his elbow; another, of dancer (or, perhaps, Krishna, the eighth Avatar of Vishnu), with smaller figure to left—14 *in. high*, 9 *in. wide*; another, squatting figure of deity, holding symbolic ornament in left hand—20 *in. high*, 14½ *in. wide* 3

165 Large Sculptured Group of Mythological Scenes, with large central figure of Vishnu or Hara, the most popular of all the Hindu deities—8 *ft.* 10 *in. high*, 4 *ft.* 4 *in. wide*—with the god are supporting female figures and apsaras on clouds above; the group is contained in an elaborately sculptured arched recess in which are other gods (Indra and Kurma, the tortoise Avatar of Vishnu); and two groups representing combats between a rider on a dragon and a rider on an elephant—*very fine* 9

166 Old Mohammedan wall-tablet, with inscription—5 *ft.* 9 *in. long*, 11¼ *in. wide*—this important and fine plaque is sculptured in a hard dark stone, apparently a species of carboniferous rock-stone; a remarkable 16th century memento of Moghul rule in India, where it probably formed one of the decorations of a tomb 1

## ANCIENT EGYPTIAN.

167 Ancient Egyptian alabaster vase—8 *in. high*—with rudimentary handles and flat lip—*fine perfect specimen*; also a green glaze Royal Ushabti—4 *in. high*—with inscription and cartouche 2

168 Nineteenth Dynasty Ushabti Figure, in finest faience of Seti I., *circa* 1366 B.C.—11½ *in. high*—*broken*—the figure, which is fully inscribed, bears both the Suten Bat and Son-of-Ra names of the king; the colour of this important Ushabti could hardly be surpassed, and the size is quite exceptional 1

169 Another, also fully inscribed, and with royal names as above, *circa* 1366 B.C.—*broken*—this piece, like the preceding, could hardly be excelled for the rich beauty of its glaze 1

170 Ancient Egyptian porphyry mortar, with rudimentary handles —8 *in. diam.* 1

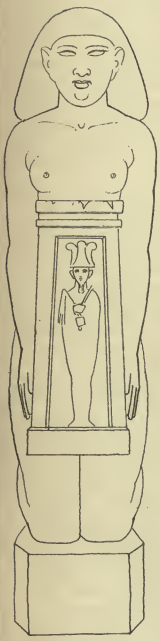
171 Ancient Egyptian hardstone squatting figure of an ape—9 *in. high*—the ape has glass eyes, and suspended from its neck is an amulet shrine with god—*a very important piece* 1
[Plate III.]

172 Four Canopic Jars in Alabaster, comprising Mestha, the man-headed—17 *in. high*; Hapi, the ape-headed—14 *in. high*; Qebhsennuf, the hawk-headed—13 *in. high*; and Tuamutef, the jackal-headed—15 *in. high*. All the vases, with the exception of the first, fully inscribed—*a remarkable set of the highest importance* [Plate IV.] 4

173 Kneeling Figure of an Egyptian Priest, in black basalt —20 *in. high*—the priest holds in his lap a shrine with figure of Osiris, each of his hands being spread out on either side the shrine. The dignity and artistic quality of this superb statuette suggest the 18th Dynasty, though it is probably Ptolemaic: the inscription, which has never been translated, is a very full one, extending down the back, and in double lines on three sides of plinth
[Plate III.]

174 Standing Figure of an Egyptian Priest, in black basalt—16½ *in. high*—the priest holds a shrine of a god in his outstretched hands, on the foot of which is an inscription, "The God Atum, Lord of the Sehert Boat." A crowded double column inscription extending down the shaft at the back of figure sets forth the various titles of the deceased—*Saïte period* [Plate III.]

175 Head of an Egyptian priest, in black granite—9 *in. high* from crown of head to chin; there are also about 2 inches of neck—fine head of young man—18*th* or 19*th Dynasty* 1



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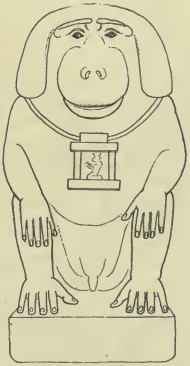

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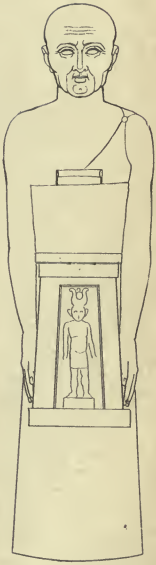

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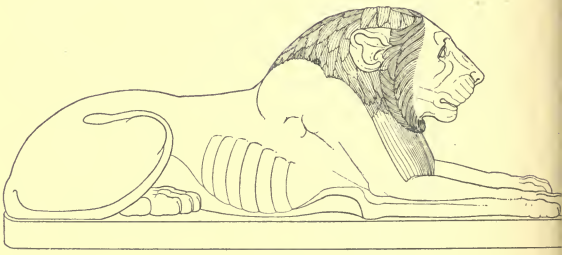

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176 Græco-Egyptian Lion, in finely polished grey basalt—*Ptolemaic period*—found in the Emperor Tiberius's palace at Capri—33 *in. long*, 13½ *in. high*—this grand work was acquired by Mr. Hope in Italy towards the end of the 18th Century [Plate IV.] 1

177 Ptolemaic Egyptian alabaster vase—17½ *in. high*, 44 *in. circumference*—ovoid body, with incurved rim and rudimentary handles; the socle, also in alabaster, is of later date—*very fine* 1

178 Another, in banded alabaster—14 *in. high*—of somewhat similar form; largest circumference, 45 *in.—fine, and in beautiful preservation* 1

## GREEK AND ROMAN SCULPTURE.

179 Roman candelabrum, or lampstand, in Parian marble——14½ *in. high*—the shaft, which is delicately carved with ivy-leaves and berries, springs from an acanthus ornament, which is itself supported on a double altar-like tripod, with lion-sphinxes at the three corners; also two small horses' heads, in marble, from a Greek vase; and a large medallion head of a youth, in high relief—9 *in. diam.* (Plate in H.F.) 4

180 Antique Marble Relief—9½ *in. high*, 7 *in. wide*—with three rows of figures, the male figures in Phrygian caps. The plaque is of uncertain meaning, though mystic sacrificial rites appear to form part of the subject. Michaëlis points out that the relief has been known "since the middle of the 16th Century, as we see by a drawing at Windsor from the collection of Dal Pozzo" 1

181 Roman marble column—4 *ft.* 11 *in. high*—delicately carved with wheat-ears, olive, bay, vine, ivy, and stone-pine, running perpendicularly from the acanthus-ornament at base of shaft—*fine period* (Plate in H.F.) 1

182 Roman marble candelabrum, restored in the manner of Piranesi—5 *ft.* 11 *in. high*—the highly ovate shaft is supported on a tripod with human-head finials, and is enriched just above the lowest member by human masks and rams' heads (Plate in H.F.) 1

183 Another, similarly built up—6 *ft. high*—birds and acorns in design, tripod base (Plate in H.F.) 1

184 ANOTHER, a "BACHIQUE"—7 *ft.* 10 *in. high.*—a very remarkable example, with torch terminal; at the various stages of the base and shaft are well-sculptured figures of winged Sphinxes, lions, Erotes, birds, rams, acanthus-leaves, &c. (Plate in H.F.) 1

185 Antique marble base of a candelabrum—16½ *in. high—Roman*—on shaped marble plinth, pine-cone ornament on shaft 1

186 ROMAN TRIPOD DRINKING-TABLE, OR DELPHIC—3 *ft. high*—with *alabastro fiorito* chimeras; this extremely elegant and well-preserved tripod was found in the Emperor Hadrian's villa at Tivoli (Plate in H.F.) 1

187 Another, with chimeras in Pavanazzo marble—3 *ft.* 3 *in. high*—the marble top and plinth modern 1

188 Capital of a Corinthian column, in white marble—10 *in. high—Roman*; another—11 *in. high*—both with acanthus motif—*good work* 2

189 Two others, equally fine—11 *in.* and 12 *in. high* respectively 2

190 Another, with shell and dolphin ornament—10 *in. high*; and one, with acanthus motif—9½ *in. high* 2

191 Three sandalled feet, from antique marble statues; life size. Interesting as illustrating the ornamentation of sandals and the method of fastening them to the feet 3

192 QUADRANGULAR CINERARIUM OR SARCOPHAGUS, in statuary marble—11 *in. high*, 19½ *in. long—Roman.* On the front a tablet with doubtful inscription: "M. NUTONIUS CELER: HE LIVED 42 YEARS," &c.: probably a misreading of the original almost obliterated inscription. On either side, and partly enclosing the tablet, spiral columns, wreaths, &c.; on each adjacent side, tendrils; the lid modern [PLATE VI.]

193 MARBLE CINERARIUM, in form of deeply sculptured half cylinder—19 *in. high*, 18 *in. wide—Roman*—inscription, "D.M. DEMETRIO. FILIO. DVLCISSIMO QVI VIXIT ANNIS VIII" "To Demetrius, sweetest son, who lived 8 years." The frieze of lid seems to represent one of the Labours of Hercules. At the base of the cinerarium, dolphins: above, in front, birds and wreaths supported by rams' heads. The top and curved back are also richly carved; inscription modern [PLATE V.] 1

REMBRANDT PHOTOGRAVURE

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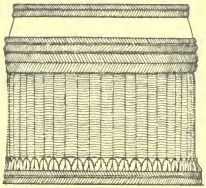

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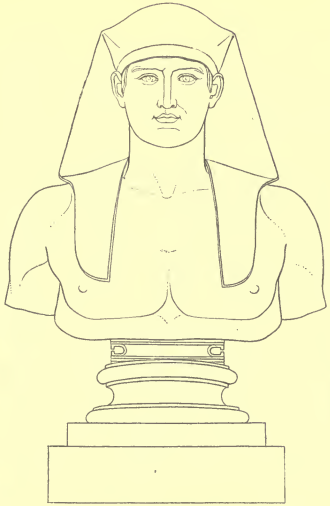

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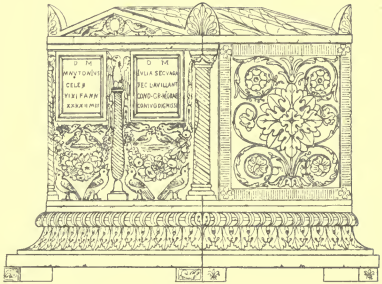

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194 ANOTHER, cylindrical — 21 *in. high — Roman* — inscription, "D.M. . L.POMPOMI . SATVRNINI . CORNILIVS . NVNDINALIS!. AMICO, &c." "To the shades of Lucius Pompomius Saturninus. Dedicated by his friend Lucius Cornelius Nundinalis." Decoration on front, Cupids with torches. Reverse, birds, with festoon of fruit suspended from ox-skulls—*beautiful and unrestored* [PLATE V.] 1

195 ANOTHER, half-cylindrical—about 20 *in. high—Roman* — inscribed, "To the shades of Caius Perperna, who lived to the age of 8 years"; with names of dedicators. Below the inscription, wreath of fruits and flowers with birds; at the corners, harpies; two Sphinxes on lid—*a very fine cinerarium* [PLATE V.] 1

196 Another, rectangular, without lid—15 *in. long*, 12 *in. wide*, 6½ *in. high—Roman*—the relatively coarse decoration consists of floral panels; also an antique alabaster tazza-shapedtwo-handled vase, carved with masks of Satyrs and Mænads—17 *in. diam.—handles broken* (Plate in H.F.) 2

197 CYLINDRICAL BASKET-PATTERN CINERARIUM—10 *in. high*, 12 *in. diam.*—a very beautiful example of this rare type, in the shape of the so-called "cista mystica" 1
[PLATE VI.]
(*Some of the Cineraria described above are illustrated in Piranesi's great work*)

198 Antique tazza-shaped vase, in marble—25 *in. diam.*, 10 *in. high*—carved with symmetrical design of leaves and flowers, the leaves radiating from a large central boss —*slightly restored* 1

199 ANTIQUE MARBLE URN—12 *in. high—Roman*—ovoid body decorated with ivy and myrtle-leaves and fruit in low relief—*one handle missing; fine* 1

200 ANTIQUE MARBLE URN, with lid—17 *in. high—Roman*—the floral-scroll decoration of the body of the vase is in exquisite taste, and the Satyr handles are well carved 1
[PLATE VII.]

201 EXCEPTIONALLY FINE CINERARY URN, with lid—16 *in. high Roman*—richly carved over the whole surface with festoons, ox-skulls, &c—*in excellent condition* (Plate in H.F.) 1

202 TAZZA-SHAPED MARBLE VASE—18 *in. diam.* at rim—with snake-like twisted handles and Medusa head on the inside; the outside of vase is plain, but from the Medusa head radiate leaves almost to the curved margin; the head is well carved, and the vase beautiful in form and treatment (Plate in H.F.) 1

203 Large alabaster two-handled urn, with lid—about 22 *in. high—Roman—one handle missing, otherwise in very fine condition* 1

204 Another, in "onyx-banded" alabaster—about 20 *in. high—fine form and condition* 1

205 Four baluster-shaped marble sculptured details, carved with palmettes and symmetrical flowers—3 *ft. high*, 7 *in. wide—Greek*

206 MARBLE CINERARY URN, with lid—about 19 *in. high—Roman*—carved with festoons of oak-leaves and acorns suspended from ox-skulls; above the festoon on front side a libationary oinochoë; mask handles—*an exceptionally imposing vase, in good preservation* [PLATE VI.] 1

207 Marble cinerary urn, with lid, ovoid body—about 18 *in. high*—conventional ornament of tendrils, flowers, ox-skulls, &c., richly carved in low relief—*an important, artistic piece, but much restored* [PLATE VII.] 1

208 MARBLE TAZZA-SHAPED VASE—24 *in. diam.*, 12 *in. high—Roman*—beautifully carved with acanthus and other foliate ornament inside and out; also a marble vase, in form of an inverted bell-flower—*Roman*—on 18th Century Italian marble plinth, carved in the form of a congerie of roots—14 *in. high* (Plate in H.F.)

209 URN-SHAPED VASE, in Parian marble, with cover and Satyr-head handles—27½ *in. high—Roman*—this very fine vase, which is in excellent preservation, is delicately carved throughout in low relief. The mask shown in sketch is repeated on the reverse side. A manuscript note among the Hope papers states that a facsimile vase is (1795) in the Museo Grimani at Venice [PLATE VII.] 1

210 A small marble head of Asklepios—5½ *in. high—Greek.* "A pretty piece," says Michaëlis, who compares it to the Blacas Asklepios in the British Museum—*broad, effective work; nose restored* (Plate in H.F.) 1

211 STATUETTE OF A SATYR, with cymbals and syrinx: marble, antique—about 24 *in. high*; the torso of this charming figure is quite fine, better than the head, which, though ancient, may have come from another statue—*skilful restoration* 1

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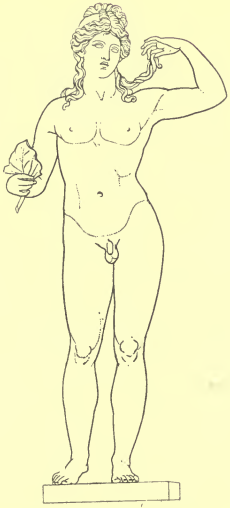

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212 Terminal head of bearded Dionysos, in Pentelic marble, somewhat larger than life — *Archaic — nose missing.* Bought of James Millingen about 1824. (Apparently this is the piece illustrated in Millingen's "Ancient Unedited Monuments," ii. Plate XI.)

213 Head of a Youth in Phrygian Cap—Pentelic marble—*Greek*—life-size; well-sculptured. (Acquired by the Hope family about 1824, apparently from James Millingen, author of several works on Greek art) 1

214 Marble Statuette of Dionysos—about 24 *in. high*—*Archaistic.* The bearded head reminds one of the figures of the god on the red figure vases of Hieron. The body is stripped to the waist, around which is thrown an ample cloak, the corners of which fall down in the conventional zigzag folds. The head, body, most of the drapery and the upper part of the left arm of this dainty figure are all antique. In the Hope Collection it formed a pendant to Lot 215 [Plate VIII.] 1

215 Statuette of a draped female ("Isis"): marble — about 24 *in. high.* This elegant little statue—the companion piece to Lot 214—is much restored, but the antique portion is of much merit [Plate VIII.] 1

216 Torso of a youth (probably Apollo), in Italian marble — 17 *in. high—good work, but not in the first rank.* The marble plinth on which this piece is mounted is also antique, and appears to be the base of a candelabrum 1

217 Antoninus Pius, A.D. 138–161. Marble head of the Emperor Antoninus; heroic size—on marble socle 1

218 Marble Head of (?) Juno, with stephanè; heroic size—*Greek.* This very beautiful head is entire, even the nose having suffered no fracture—on marble socle

219 Faustina the Elder, A.D. 138–141. Antique marble bust of the Empress Faustina, wife of Antoninus Pius; life-size. Found by Prince Ghigi in the ruins of the Imperial Palace at Laurentum. This noble bust is in perfect condition, and has only one or two minute fractures in the drapery. No finer bust of Faustina is known. (For description see Guattani's "Monumenti Inediti," i. 34) [Plate IX.]

220 SEPTIMIUS SEVERUS, A.D. 193–211. Antique marble bust, life-size. Found in 1797 at Ostia, along with the Athenè and Hygeia (Lots 252 and 258). The head of this excellent bust is entire, and there are only one or two small fractures in the drapery. Some have thought that the subject is the Emperor Pertinax, not Septimius [PLATE IX.] 1

221 LUCIUS VERUS. Antique marble bust of L. Aurelius Verus, the colleague of Marcus Aurelius in the Empire, A.D. 161–169; life-size. Found in 1797 at Ostia (*vide* Lot 220). Equally fine, with the Septimus described above. The tip of the nose is the only restoration to the head, and the rest of the bust is practically entire 1 [PLATE IX.]

222 OCTAVIUS AUGUSTUS, B.C. 45–AD. 14. Porphyry head of the Emperor Augustus, with alabaster bust; antique; life-size. Beyond two unimportant blemishes in the hair, which is unpolished, in distinction from the flesh surfaces which are highly polished, the head is in perfect condition 1

223 NERO, A.D. 54–68. Poryhyry head of the Emperor Nero, with bronze-gilt toga; antique; life-size—*a fine bust, in perfect condition* 1

224 VITELLIUS, A.D. 69. Porphyry head of the Emperor Vitellius, with alabaster bust; somewhat larger than life. This very fine head, which is in the rich red Egyptian porphyry, is polished on the flesh surfaces, while the hair has been left unpolished [PLATE X.] 1

225 AGRIPPINA, A.D. 49–59. Marble head of a lady of rank, probably Agrippina, mother of Nero, and wife of the Emperor Claudius; life-size. She wears a stephané adorned with palmettes, many of which have been restored. An extremely refined head and full of character. The restoration is chiefly confined to the stephané and a portion of the nose. Found by Prince Ghigi among the ruins of the palace built by Antoninus Pius at Laurentum

226 CROUCHING GREYHOUND BITCH, with collar; Greek marble —23½ *in. high*—antique. Found among the ruins of the Emperor Antoninus's villa at Laurentum—*restored, fine* (Plate in H.F.)

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227 CROUCHING GREYHOUND, with collar; Greek marble—24 *in. high*—antique. Companion to the foregoing and found on the same site. Left leg probably modern. "Good work" (Michaëlis) (Plate in H.F.) 1

228 ANTINOUS. Bust in Italian marble—24 *in. high*—heroic size Hadrian's beautiful favourite is represented in Egyptian costume, with calantica reaching below the breast—*restored*; also an antique marble pedestal, of fluted columnar form—26 *in. high*; diameter of shaft about 17½ *in.—good work* [PLATE VI.] 2

229 COLOSSAL VOTIVE FOOT, in the finest Egyptian porphyry—35 *in. long—of high artistic excellence and in perfect condition* (Plate in H.F.)

230 Colossal head of Athenè; antique. The goddess wears the so-called Corinthian helmet, the front shield of which is ornamented with rams' heads—*restored* [PLATE X.] 1

231 MARBLE HEAD OF A YOUTH, with fillet of victory in his hair; Greek; life-size—*fine period.* "Good sculpture," says Michaëlis, who further remarks that "the whole character is Lysippian, but more in the style of a Herakles than the head of Apoxyomenos" ("Anc. Marb. in Gt. Brit.," p. 286)—*the nose and a small portion of the curly hair have been restored* 1

232 SATYR'S HEAD, in purest Parian marble; life-size—*Greek, 5th to 4th Century* B.C. An excellently sculptured head, full of refinement; the bust modern. "Unusually good," says Michaëlis, "in fact, one of the best Satyr's heads I know" ("Anc. Marb. in Gt. Brit.," p. 279) [PLATE III.]

233 DEDICATORY PORTRAIT STATUE OF A GREEK WOMAN, Parian marble; *Archaic, circa* 500–460 B.C.—4 *ft.* 7 *in. high.* The statue belongs to that delightful series of votive figures of Athenian ladies, colloquially called "Aunts," from the well-known humorous incident connected with their discovery. The figure stands in the conventional attitude, with legs close together and forearms outstretched. The narrow chiton is plain, with a broad perpendicular fold in front between the legs; and over this, reaching to the hips, is another garment. The hair falls in plaits on each shoulder, and is surmounted by a coiffure and stephanè. The details are very beautifully rendered, and the statue is in wonderful condition, the restorations being almost confined to the forearms. The piece, which seems to belong to the transition period, challenges comparison with the finest archaic marble statues in the world [PLATE XI.] 1

234 ANOTHER, Parian marble, also archaic, *circa* 500–460 B.C.—4 *ft.* 3 *in. high.* In this equally important statue the figure stands with both feet straight, raising a corner of the chiton with left hand. The outer robe lies plainly on the breast and continues to the waist. Dowel-holes a short distance below suggest that a metal girdle was once attached to the figure. The rows of curls and the stephanè are carefully elaborated and give character to the statue. Transition period [PLATE XII.] 1

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BERRANGÉ PHOTOGRAVURE

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235 Seilenos as Herakles: antique statue in Greek marble; a quasi-humorous parody of the Farnese "Resting Herakles," by Glykon — 2 *ft.* 4 *in. high.* Michaëlis proposes to identify this statue with the "Hercules Rusticus," formerly in the possession of the architect Carlo Antonini; and it is noteworthy that the present statue is referred to under this title in an early manuscript notice of the piece in the Hope Library. The chief restorations are the lower portion of the figure and the right arm [PLATE XIII.] 1

236 SEILENOS ON ROCK: antique statue in Greek marble—3 *ft high.* In this excellent statue Seilenos wears on his bald head a wreath of the vine (leaves and fruit), and holds a goblet in his right hand. This, however, may not express the original motive of the artist, as both arms are restored. "Good work," says Michaëlis [PLATE XIII.] 1

237 Youthful Dionysos: antique statue, in Thasian marble—about 32 *in. high.* The god, whose hair hangs in long curls, is crowned with vine-wreath, and holds a bunch of grapes in his right hand; a panther sits at his feet looking up at the grapes. The statue has been broken, but the amount of new work is not extensive, indeed seems confined to the left arm, thyrsos and part of the panther (Plate in H.F.) 1

238 Antique marble statue of a boy—34 *in. high—Roman.* A standing figure—*nose and right hand missing.* The boy is clad in the style of a Roman citizen, i.e. tunica and toga. Probably the portrait of some scion of a noble house 1

239 Statuette of a female, in grey-striped marble—4 *ft.* 4 *in. high* —archaistic (*cf.* Lots 233 and 234, which are true archaic). The figure wears a woollen chiton almost covered by a long cloak, folded over in front, two of the corners hanging in zigzag folds—*circa* 200 B.C.–100 A.D. (Plate in H.F.) 1

240 STATUE OF A BACCHANTE, in Thasian marble—50 *in. high*—antique. She wears a girdled chiton that has slipped down from the right shoulder, and a cloak partially covers her hips and thighs. Head bound with ivy-wreath and fillet. To left, a snake entwines a tree-stump, part of which is restoration—*good work* [PLATE XIV.] 1

241 STATUE OF PAN, in fine-grained Greek marble—34 *in. high*—antique. From the Altieri Palace. The goat-legged Arcadian god leans against a tree-trunk; his left arm, around which a skin is folded, is held behind his back, and his right arm (*restored*) is raised. Parts of the legs are also restored. "The figure is well executed in a lively manner," says Michaëlis, "and corresponds to the one in Dresden." Moreover, the ancient surface has been preserved—a rare and inestimable merit. A fine plate is devoted to this masterpiece in vol. ii. "Dilettanti" [PLATE XIII.] 1

242 MARBLE STATUE OF HERMAPHRODITOS—39½ *in. high*—closely resembling the statue in Berlin. The figure is nude, and the most artistic portions of the statue—namely, the torso and left thigh—are antique. Most of the other parts appear to be of later date [PLATE VIII.] 1

243 STATUE OF A NYMPH (? Amymonè or Thetis), in coarse-grained Parian marble—4 *ft.* 7 *in. high.* This graceful figure, which Michaëlis commends for the "rich composition" of its draperies, is antique all but the lower part of right arm and the drapery-covered vase. The fact that the vase is an addition, and that there is a puntello on the right hip, lends colour to the suggestion that a dolphin-support stood originally in the place of the vase, and that the statue is really an Aphrodite (Plate in H.F.) 1

244 Aphrodite, with dolphin: marble statue—4 *ft.* 5 *in. high.* The antique portion of this quite delightful figure is the head and torso with legs as far as the knees, and left arm almost to the wrist. The restoration has been well carried out on the lines of the Medicean Venus [PLATE VIII.]

245 EROS AND PSYCHÊ: statue in Greek marble—2 *ft.* 5 *in. high*—antique. A charming version of the famous Capitoline group; the figures are wingless; each wears a top-knot on the crown. Apparently very little restored, except below the knees [PLATE XIV.] 1

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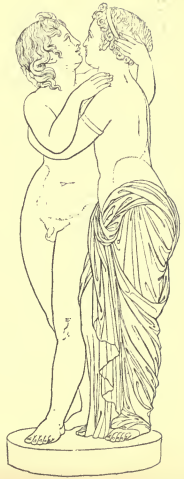

246 Statue of (?) Ganymedes, in Italian marble—39 *in. high*—antique Roman. A nude statue, of which the right leg and the eagle are restorations, as well as some other parts of the limbs and the nose [PLATE XIII.] 1

247 APOLLO: Greek torso in beautiful yellowish Parian marble, the head of which is also antique, but probably belongs to another statue—height of completed statue about 4 *ft.* 10 *in.* The modern introduction of a tree-stem with serpent suggests that the torso is of a Sauroktonos; but Michaëlis argues that it belongs to another type of Apollo, and that a swan should take the place of the serpent. The position of the legs, which are crossed, supports this ascription. *Circa* 450–400 B.C. There are few finer things in the Hope Collection than this Classic masterpiece [PLATE XIV.] 1

248 MARBLE TWO-HANDLED VASE, with lid—about 29 *in. high*—antique. This magnificent vase is in the purest form and style of decoration, and is mounted on a richly carved marble column—4 *ft.* 4 *in. high*—also antique. The bifurcating handles of the vase terminate in rams' heads; the lid of the vase is crowned by a large pine-cone 2

249 ANOTHER, the companion vase—similarly mounted 2

250 ANTIQUE MARBLE GROUP: draped female and youth (? Calliope and the young Orpheus)—6 *ft. high—Greek.* The former, whose hair is bound by a fillet, wears the chiton and himation, the outer garment hanging over the breast in double fold (diploion). Her left hand holds a scroll; the right hand is raised. The boy stands on her left, nude, with drapery thrown over left shoulder—*a fine group, but out of condition* 1

251 ANTINOUS: statue in Parian marble, somewhat stained through oxidation; found in the Villa Hadriana at Tivoli —6 *ft.* 4 *in. high*—antique. The handsome young Bithynian, the Emperor's favourite, or catamitus, is here shown in the character of Hadrian's cup-bearer. The figure is standing with outstretched arm and looks up in the direction indicated by the posture. The restorations are surprisingly few—viz. the tip of the nose, both fore-arms, the lower half of left leg and four toes of the right foot; and the statue fully justifies the encomium bestowed upon it by Michaëlis: "This elegant statue is unusually well executed, and although it has been touched up here and there, it is on the whole exceedingly well preserved" ("Anc. Mast. in Gt. Brit." p. 283). The head has never been broken. This is almost certainly the statue which Al. Hirt saw in Rome towards the end of the 18th Century at the sculptor Sposimo's. A fine plate of it is given in "Specimens of Antient Sculpture," vol ii. [PLATE XV.]

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252 HYGEIA, GODDESS OF HEALTH: antique statue in Pentelic marble—6 *ft.* 5 *in. high—Greek.* Found in 1797 at Ostia, on the spot Tor Bovacciano, among the ruins of a princely building. It was lying at the foot of its own niche, about forty feet under the present level of the ground. This magnificent figure is draped in a long chiton and ample enveloping cloak, and the head is bound round with a cloth. A large snake coils round the left shoulder and down the breast to the right fore-arm. The restorations, with the exception of the left hand and nose, are unimportant, and the statue is of surpassing merit [PLATE XVI.] 1

253 STATUE OF ZEUS, in Thasian marble—6 *ft.* 4 *in. high*—the present head a portrait of Antoninus Pius—*Greek*, 450–350 B.C. Michaëlis calls the statue "this grand figure," and affirms that it is undoubtedly a Zeus, the Antoninus head being a much later addition ("Anc. Marb. in Gt. Brit.," 282). Reference to Overbeck's "Kunstmythologie," ii. 145, and Atlas, i. fig. 17, confirms this statement; indeed, the limbs and torso may even be the original of the smaller statues there illustrated, while the eagle beside the figure also shows that Zeus and none other was intended. The provenance of this superb statue does not appear to have been preserved; its record in the Hope family extends for upwards of a century 1

254 ASKLEPIOS: antique statue in Italian marble—6 *ft.* 4 *in. high*—found in Hadrian's villa at Tivoli—*Greek*. A fine statue—"well executed," says Michaëlis—representing the god in a standing posture, clŏaked in the customary manner and supported by a long staff. Principal restorations: the right arm, both feet, the casket, and portions of the staff and serpent (*vide* Guattani's "Monumenti Inediti," i. 90) [PLATE XVII.] 1

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255 APHRODITE: Greek statue, in Parian marble—5 *ft.* 10 *in. high*—found at Baiæ. This beautiful statue suggests a partially draped Venus de Medici, and besides being, as Michaëlis says, "good work" ("Anc. Marb. in Gt. Brit." p. 282), is in remarkable preservation. It is, indeed, one of the most entire ancient statues of Aphrodite known. Not merely is there a fine torso, but the left hand and arm and both legs and feet are original, and show not the least fracture [PLATE XVIII.] 1

256 APOLLO AND HYAKINTHOS: antique group, in Parian marble—6 *ft.* 7 *in. high*—found at Tivoli in the excavations of Hadrian's Villa—*Greek*. This statue, the subject of which is taken from the story in the "Metamorphoses" (Book X.), was the perpetual theme of Canova's admiration while it remained in Rome. The god, whose delicate pose has been remarked on by Michaëlis, is in a slightly leaning attitude, his body softly bent and his elbow resting on the stump of a tree. Hyakinthos—represented much smaller—stands in a calm attitude and holds in his right hand the fateful discus. The restorations of this famous group are insignificant, and are almost confined to portions of the limbs of the Apollo figure. "A remarkable work," says Michaëlis. "Of the highest merit," says the learned author of the article in the work published by the Dilettanti Society, where also (in vol. ii.) the group is illustrated [PLATE XIX.] 1

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257 DIONYSOS AND IDOL ("Bacchus and Ceres" of the older writers): antique group in fine-grained marble with greyish markings—6 *ft.* 6 *in. high—Greek.* The "modern" knowledge of this celebrated group goes back to 1704, when it was in the possession of the Marquis Cavalieri. The Hope family acquired it from the Aldobrandini Palace late in the 18th century. Dionysos is represented in short chiton and fawn-skin tightly confined by the girdle, and is crowned with a wreath of ivy. The Idol, a statue of an Aphroditè-Spes, crowned with flowers, forms the support for his left arm, and is draped in the archaic manner. "The main part of the group," as has been elsewhere pointed out, "shows a close connection of the two figures," and is admirably executed. The remarkable preservation of the group is attested by the fact that both heads, most of the draped portions of the figures, and three of the feet are antique. The restoration work has been ably done. A great work of art: "the composition and execution of the whole are excellent," is the comment of the writer in "Specimens of Antient Sculpture," vol. ii., where the work is worthily illustrated

[PLATE XX.]

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258 STATUE OF ATHENÈ, in Carrara marble: Pheidian type —7 *ft.* 2 *in. high* (i.e. from sphinx-head of helmet to sandals). This world-famous Greek statue, generally known as "the Hope Athena," was found in 1797 at Ostia, thirty feet below the surface, at the foot of its own niche, among the ruins of a magnificent building, and was immediately hailed as one of the master-works of antiquity. Flaxman (1755–1826), with the unerring instinct of genius, was perhaps the first modern authority to suggest the attribution to Pheidias, while the learned writer in "Specimens of Antient Sculpture," 1835, speaks of it as "designed by Athens' greatest artist at the period of her greatest power and celebrity" (ii. 18). Furtwängler, one of the latest writers on the subject, speaks enthusiastically of the statue. "Pheidias himself," he says, "must be the author of the Hope type. The head is another example, not only of marvellous and peculiar beauty, but of a style purely Pheidian"; and with great justness and penetration he compares it, point by point, with the famous Farnese Athenè, which he regards as an inferior and later type. "Compared with the Hope type the Farnese head seems rough, even coarse," he remarks; "it is also beautiful, but its beauty is as the beauty of a head by Guilio Romano beside one by Raphael. The master who made it was on less intimate terms with nature than the creator of the Hope type. . . The deeper mysteries of the Pheidian beauty were unrevealed to him; his coarse sensibilities expressed themselves in ruder forms . . ." (Furtwängler, i. 77 and 78). A yet later writer, André Joubin, well remarks that the Hope Athena gives us, more than any other statue, "la représentation classique, définitive de la déesse" ("Athena Hope," Paris, 1896). "Powerful and grave," says this writer, "calm and cold, the aspect commanding and firm, the Hope Athena exactly represents the ideal of the Athenian people in the 5th century. . . It seems as though all [the statues] which preceded it looked on to this as the ideal, and all which followed could be only imitations or protests"

Having regard to the great antiquity of the statue it is in wonderful condition; the chief restorations being the two arms, a portion of the chiton, and the eyes. Other illustrations of the statue will be found in the two volumes of the Society of Dilettanti, in Furtwängler's "Meisterwerke" (ed. all. 108)—a far from successful rendering of the original—and in Joubin's "Athena Hope"—a beautiful heliograph picture reproduced from a photograph [FRONTISPIECE]

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259 Pair of Tall Red and White Marble Columns, with Corinthian capitals in white statuary marble; excavated at Tivoli—*Greek, exceptionally fine* 2

## LATER STATUARY.

260 Eighteenth Century statue of an Egyptian king, in onyx alabaster—39 *in. high.* One of the statues executed in the time of the First Empire under the influence of the then newly discovered Egyptian art—*good work* 1
[Plate XXI.]

261 Another, in grey granite—4 *ft.* 8 *in. high*—First Empire. A statue showing, like the above (Lot 260), the strong influence of Egyptian art—*good work*

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